

与中国约会

市现代建筑证券了世界上绝大多数的城市 舱 目所及的都是模模而發回的都可以對。不断參良的 切單空间使得当代建筑国际芝加心部而严生离散的 状态,进前适任人们重新更为关于"创造自核心" 的问题。哲学家保罗·思柯(PAUL RICOEUR) 在(图 世父明与民族文化》中指出"普世化复象商品人类 的一大进步,又起了某种微妙的破坏作用。"他也 核心的复数凝聚层要在接受和吸收现代文明的简 时,融入地域的文化检理和精神气氛。使之"直击 入现代。艾哥肚源泉。"

中国"提代建筑"的历史自西域及延停台。文 干污绘与现代之间本质和助试员家的提索一直直接 至今。现代主义表现乎这一经传入中国,就被不加 也到分班地址以使用划价值、任何政务建议交及也 于俄国的现代,或是信子标案的流行担信。这是写 反即程定的传统相看美的。在声奕与融合过程中所 产生的不同阻碍。该成了对两者关系的多元解决。

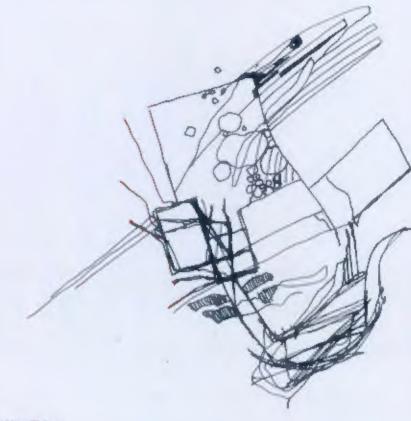
本即Domes Plus在本面設置新观念画"与中 国的会"的语源中。集中对这两者的关系进行了深 入提供。要基因十克反於了以中国古典面体。 传统 民國等電氣形式中面版的傳統領地在最代空周中的 原述。阅读现代世界地域性的可能性与必要性的读 道。建筑师、是现得和开发而展开了一场论师。他 医例是有限到确定的结论, 但这个过程是值得我们

EDITORIAL

在这个基础上,我们有必要提出一种新的让商 者在建筑中结合的方式,使得传统与现代的交换区 规单属的组合规程制。所居化合产生出新的东西。 这就是创造核心的观察之际。孟加拿



EDITOR'S WORDS



Dating China

Philosopher Paul Ricoeur pointed out in the two. Universal Contration and National Cultures: This month's Damus Plus is under the "Mankind as a whole is on the brink of a context of this year's Venice Blennole: "Dating single world civilization representing at once. China', and discusses the relationship between a gigantic progress for everyone and an over the two thoroughly. Sheehan villae reliect whelming task of survival and adopting our expressions in modern spaces which draw cultural heritage to this new setting." The re-Cohesion which creates the core needs to classical gardens, traditional houses and so an accept and absorb modern civilization, while Architects, landscape designers and developers at the same time integrates into the region's start a debate revolved around the possibility cultural ethics and ethos, so that if can stride and necessity of modernity and regionalism. forward to modern and again return to the Although no certain conclusion is reached, the

The history of "modern architecture"in On this basis, we need to propose a new Chino starts from eastward spread of western method to combine these two in architecture. form between tradition and modern lines has exceed the simplex combination or addition,

As modern architecture overcomes most - they were used and spread without criticism cities in the world, whatever meets the eye is and analysis, made many buildings only tend vague and similar urban landscape. Spreading to superficial form, or pickup tashlan image. homogeneous space makes contemporary which is a deviation from long-term traditional pictulecture in a discrete state for the lack accumulation. The different amotions from the of centripetal sense, thus forcing people to process of conflict and fusion cause multiple rethink about the question of "creative core" interpretations of the relationship between the

process itself is worth consideration.

culture, and the exploration of essence and make the bland of the tradition and modern continued antil this day. Once techniques of and result in new stuff, that is the aggregation modern expression introduced into China way of creating the care. MENG XUYAN

LAMDSAPE

推山理水 中体西用 MEET THE MOUNTAIN AND WATER



STARRESON IN AMA

ARCHITECTURE

时间的圆 TIME CINCLE



想过销售各年主相的联系形式,也是对有意思大约,并且被宣誓于 中国哲学学而经济应该形式。他只要不会基础的自然

BENESMEASON

12

CONTENTS



SERVICE SUPERING SERVICE SERVICES

through has sengs that speaks sell from the avery to stage a sportners

国际电影图形等用企用

BLOOMING LOTUS

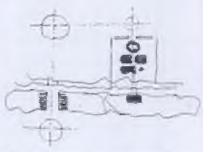


- B 工程工业等 + 表型电池 中、 各工作业工艺工程中通过 10 日子、 D. 10年至年世,10日一支主苏伊州川山市

layer of family life in right and an flow

基础电影报题的电影电

而境 PAINTING SCENE



紅翅琴 中国学科学 使领导的 法金 国家管理与海洋规模学士宣言

The other is a short; in requesce to make uncharagenery activities and reads resource with a paguant of thinness affected by the

表状或集团技术有限公司

BRIDGE HOUSE



DESTRUCTION PRODUCTS ASSUMENT go had kned caped.

gesterally and loday.

非教徒教育技术的有关



SHADOW AND LIGHT STREET BUTCH THE T. RESERVED

the mile is a moral with a wound stainlists plant mostly "skip which will bear a dramatic patients and anadres include on the faces of the building.

在机械用器设备有限公司



MERROR. Charges bearings is designed in Clarese traditional equitysed

基础规模的数据存储设备

FOUR STASONS



ROWERTRANDS ON LORGINAL LANGUAGE

provide a place of refega for the more paper by anustaging the reports in layers of nature and built signeenly.

ARMERSON 20



to largest indiger (to but water with its engages and flavo Sendanty this publish longing with Squar and garden which is authority inhance tole the oils, a nativity this boundary between type of relationation of house to band your, andyest have york and hetera york.



ANGERSALITED, BERNSALMAN, DAKE THEM, STATISHELLTH, ILE-RESERVE

he have markeny the post rares like a faryland finishing above the water Yes ing from longitudinal anger, the almost used is divided time 3 layers space. This is rather a Space of legicly banging in this air, shan a fairly falls in reality.

自我被自我的安全和全权

INTERVIEW

Descriped Frage Topologic Normal Profile & Consulation of the State of the Consulation of SI的复数电路量用用设计的方面进行进程。其中主要方面实施 Communication and special interpress with 6 drawing for

everopment menager and tandacage designer of Thoughts Shastran will a sou marks) them be interpret their dampie from her rain and spouses such the services of election the

KROME

BUILD INCKNOUSED TO CHRANK KIND OF SW. A B L W DECOME DESCRIPTION OF THE PROPERTY. Magnifule, we show 5 Chinese and hosigs as follows are:

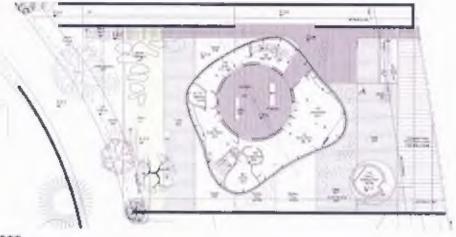
and the ray has to rough to the ear for a major of the ear of all decign with traditional amoutactural number and impole regions estimations with each sharp-turbeless

2 MA SH

MR SHE

TIME CIRCLE





P自由 E(TE PLAN

之间的基本形式关系。就形成了汇聚点,便之 别墅的主人口位于内部的院子中。这是一个

顶和塘上。

间的这一天极天绮的周期性转征。

道家学说认为所有生命创造的本质能量都是 外部花园。京面的河水、北南的京山。

环形罗盘、是万物的融合。它把阴阳变化与地 设计(方式)进行进一步的研究。

一个和先克洁的贫困。她面积物体/房子之间的。但人房还可以享受花园西面的空间。

福建客家土槽表达了中国哲学中传统院与房。具体关系以及它们如何关联还需要继续考虑。

成为日常出入的空间集合。圆环内与外生活业 具有内向视觉的花园和其家空间。来自各个方 间之间的微性连续边界。他够引发各视点的内。向的声音、气味和活动都在这里汇聚。她面层 的公共房间各定了这个花器, 并向花园月放。

瓷透覆盖层的材料和尺度恰好运用在曲面屋 室内体验被暂分为与内院相逢的空间。与外 医相连的空间和两者皆连的空间。室内房间的 中国传统历法被控制为时间循环,在每个循 塘体与外项尽可能脱开,这有利于空气、光线 环之间具有相应的变化。环形恰好能够要达时 和路径的自由流动联系。这一细绘创造了各种 怒知:包括室内、内观的室外、丰富的文脉、

"道"。无极似环形为特征。太极通过阴与阳 设计的关键是要造别型内外形式并使之与直 的互相影响而改变,因短为环形图标中的图句 然环境和人造聚现发生关联。在这方面,则要 向。阴阳变化引发万物的生息。并固归无极。 像一个容器、是一个整体但并不是实体,它则 风水是适用这些图案变化以实现与环境的初 够平衡于布局。定位和环境感知。这一关系将 谢。风水与道家有密切的关系。风水盘是一个一会通过研究风水的原理和方法以及断页的景观

球的力量和元素联系起来了,因此绝够描述字。 别墅根据功能分为三层。底层十伍于人造地 后平面的部分)主要供健身和娱乐用途。 锰以 从上海(市区)来到这个别墅就像是的到了 别墅的车行人口。停车场是建筑粉墨缆设计的 师遥世界,整个房间的活动被安排在一个简单 重要方面,也是最常用的别墅人口。娱乐空间 的形体中。划整被单独拥有保理之中,其中两 主要由健身场和游泳地组成。附有凉草、健身 个互补的并一直纠缔到地下室的花园。西北部 房。桑拿房和按摩吊缸等。伊人房坐路在北湖 住落着一个有视器的沉思石和苔屑;东南部是 和西面,可以从这里直接进入停车场。另外、

別墅上是两层可以被看成建造在人工设计地 形上的构造。通过但要客家土楼的环形形式。 说是和陶器等形态,并直接来源于中国哲学和 当地的组织形式、建筑星顶出高美的曲线、图 郑参考了这些传统形式,但并不严格直播。例 如,与客家土相不同,我们的设计是私人、独 户的结构。并探查传统形式在自代居住状态下 的重新诠释尊重传统形式并赋予其新的能量。

这个设计中、家庭最生更公共空间就是中 心直院。地图范安排了最公共的功能。赵居有 就餐空间,以及客人前团。上层安排了主人套 房、学习空间和两间次卧室。构成到整中最私 ends.

最度; 周观之于E11别型就如两景观之于中国图· 林一样被称心设计。从遗路开始,一块经过整 逐的假山石成为划分公共领域与私人领域的工 具。用势种着竹子和在整体发展规划中栽种的 柯木、别餐在其中时提到现。汽车从西北角进 **人基地开沿着东西灰坡之间的板坡东东进入地** 下足。地下水库出透明和中进印度通用台、统 前面 够充分分享高院中的视觉感受。白天的车库充 周阳光、晚上、则被顺亮得像灯笼似的。一样



竹子从车库穿过人建地表。竹子即位于北朝鄉 POTTERY, AND TAKING DIRECTION FROM 個名意的名句語是地下原中次回主人坐水回来 THEORGANIZATIONAL DIAGRAMS OF CHINESE PHILOSOPHY AND TRADITION. THE HOUSE IS 步行也是从高北角进入基地。沿有限域向东 SENSUOUS AND CURVILINEAR IN FORM.



工政務中的家の空间。官門 与外侧相线的交换和由。

VIEW OF SUTEION ELEVATION, IP MAND DRAWING BENDERING OF BUILDING LANDSCAPE PERSPECTIVE RENDERING OF SUILDING. INTERIOR SPACE OF CONSTRUCTION SITE. S DIVIDED INTO SPACE COMMECTED WITH MHER COURTYARD

主要因何。通过一个大的开口引出了通知主人口和家内面视 漆、瓷砖、粉刷、金属、石材等然运用得恰到好处。 2338

杜阵列支撑。通过网格状、透明的、辛透明的材料组和 在外表面支撑垂直的竹股合板架和水平的水壶外层结构。进 分布,和光穿过入通地表。使地下层沐浴在刚定下形成花 下层结构山钢筋流凝土基础,脸土墙和肮墙组成。挡土墙被 国。透明性使整个别型的地量体分离以展示。 健身部分的餃子和弄冰池部分使够被受压、问 方向的阳光。西省都是花类若铺成前场地、并

隐藏的和整合的,则则设备相对于光束误是次要 产生与水和竹客形成 组成。 的。通过从别墅"借"完,人造地表和追泳流成。的另一层外围会结构 为整个基地中量主要的照明。在内院的中心、光 的开置

水生植物,其中最主要的是水葫芦。

和火炉的结合形成了特殊的效果。

顺利:分别位于极下和极上的起回室和主卧室 占据了整个房子的东南部。两者都可以享受房间是无井向 夏天东南向通风需要设计。 内院开放。两个房间与内院的关系通过内院立面上的水隔 板。百叶和南幕的开启程度而改变。

关联,并产生与水和竹等形成的另一层外围合结构的井鳖。 别位置和特殊时间可以获得更变分和集中的照明。

延伸至悬锐的木板路。这各路型管穿过草地。格架、砂砾和。各行的抹灰填和天花板与桌的外信结构之间产生对比。更适 倒影地综合的平地并在基地中央展开形成一个落合,这里地 的纸场作为餐厅的图合。也可以取消便餐厅和起居旁边通。 应和水道都完全的展开。向后翻转,挡住主要的住宅。一个 并在门开着的时候与内就连通。石地面穿过整个制鞭。即 大的开口引出了把访客傅至坐落在基础中间的影整正人位。 腐,不论并放的还是封闭的,都以木材。不值铜和石材作为 在这个位置,基地全最与近处水体全然呈现。向内直插性一材料。整个别墅的基体和天花的设计中。木材、矮面目、地

到型所在的是一块人造地表。下部通过一组细不抵钢 **建筑**, E11列型中底层和二层的结构是钢筋混凝土染柱体系。

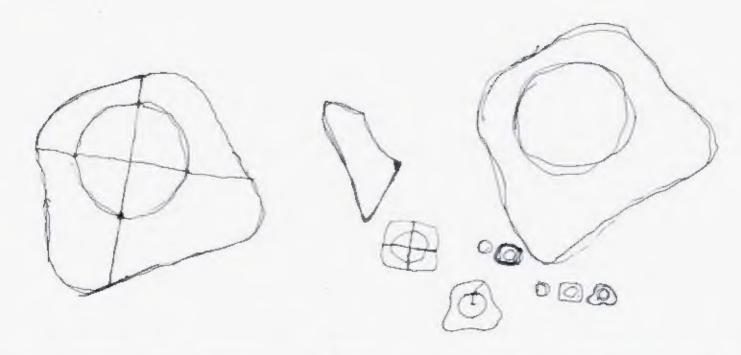
设置在基地红线的南西北三个方向。亚邻居大 国度的扩大地下层的使用面积。

外部的覆盖结构由金属板材。这读资和地 有竹子从中倾出。游泳池旁边的倒影池满聊着 别墅各种亚词的阐述 面砂组成的。应层覆盖防水层的釉面转形成了 是通过境体与其他表 防雨屏幕。内貌的内息面面玻璃窗。可升启 展现原则因应了设计中的各种情况。时常是 图查插或发生关键。并 /封闭的水板,可并自/封闭的水格和水头窗等

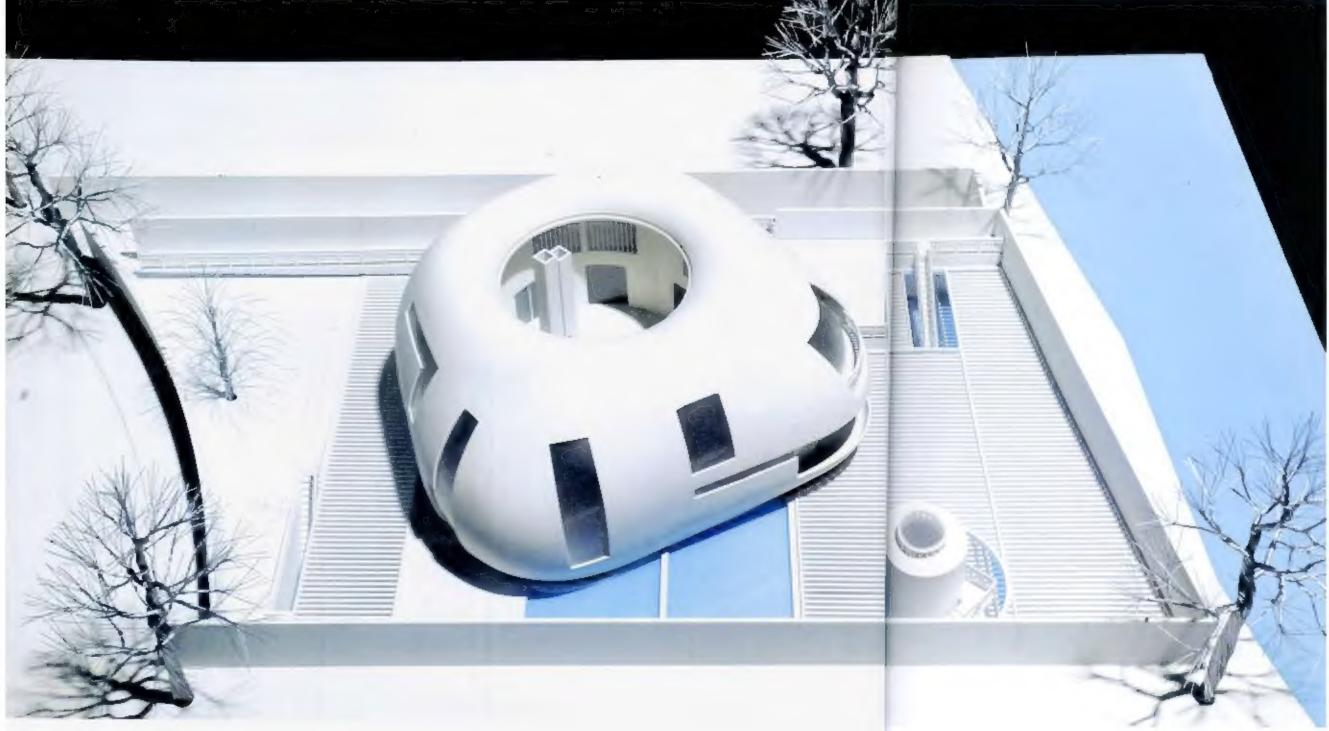
> 别墅的设备草坝由通风系统、丛为赞选 医绞和冷却系统组成, 膜可用气也可用电。 另外还有置了她热系统。设备同坐落在地下 层。则整还设置了一个被动通风系统。外表 而和内院表面的可开启玻璃窗和面框是相驱

关线而非对具是照明设计的主要目标。间接还完回明句 助了建筑空间和造型,并提供了在整个别墅中活动的可能。 剧整各种空间的阐述是透过该体与其他表面存储或表生 集中的特别回明和柜子等元素设置在一起。平面布局中的特









In the Hakka houses at the Fujian province, the traditional Chinese courtyard and the house around it take an pure forms reminiscent of symbols fundamental in Chinese philosophy. The courtyard becomes the facus, the collective space that one leaves and returns to regularly, its circle is a soft, continuous boundary between indoor and outdoor living spaces that encourages an inward focus from all vantage points.

The texture and scale of ceramic tile cladding allows for curvilinear roof and wall shapes.

The Chinese calendar charts cycles of time and the changes that accompany each cycle. Time as a cycle has no beginning and no end and is best represented as a circle.

In Tazism, the essence of life in all creation is the primardial energy of the Tao, wu-chi, and is symbolized by the circle. T' ai chi is change brought about by the interplay of differing energies, yin and yang, represented as black and white within the circle. The waning and waking of yin and yang lead to the birth and growth of tenthousand things coming and going, but always returning to wu-chi or stillness.

Feng shul is the practice of reading these patterns of change and transformation for the purpose of existing in harmony with the environment. It is an art fied to the practice of Tacism. Feng-shul's geomentic compass is a circle representing to-p' an the everything bowl of the universe. It connects the pattern of woxing and waning yin and yang to the forces and elements of the earth, there by describing the order of the universe.

To travel from Shanghai to the villa is to return to stillness, the containment of a house' s activity in a simple form. The villa rests singularly in its landscape with two complementary sunken gardens that reach the basement level; a sheltered, contemplative rock and mass garden at the northwest, and a sun-filled garden in the

植刻菌念序结理 內 由國政學品度 的科別和包尼加特別品的石油医油 上,建筑模型鸟雕陷 實內創業和兩個

HAND DRAWING SKETCH
OF SUILDING.

TILE COATING MATERIAL
AND SCALE IS JUST
USED ON THE CURYED
WALLAI CURYED
WALLAI CURYED
(NTERIOR BUILDING



Minus (5,000 to \$7,000 2010)



世界的事 THRE CHICLE

CLAH MACK SCOOM HERRILL SLAM ARCHITECTS, INC. BERRY DOLTAKES 上是中的整金有用设有 上海原台工程监理场景设有有限 RYAN ASSOCIATE DIONISI CLIMARELLI JAKONICAME DESIGNA **建和工作定** A.G.LICHTSTERN BAR

TACK SCOCIN, HITHRILL

the traditional references are respected but resonate with new energy.

The main public space of the family is a central courtyand. The ground level houses the most communal spaces of living and dining along with the guest quarters. The upper level houses the moster suite and study along with two additional bedrooms. It is the most private level of the vilia.

LANDSCAPE Like the landscapes of the Chinese Gardens the landscape of villa ETI is highly constructed. Beginning at street the mediating device of a sculpted stone "mountain" formation separates the public realm from the powate realm and, along with a stand of bamboo and the trees planned for the general development, partially veils the presence of the villa. Automobiles enter the site of the northwest corner and move downward to the besement level via a gently sloping inclined plane bounded by two east if west garden walls. At the basement level the garage area, clad in clear and translucent glass, fully participates in the visual life of the courtyard. The garage is sunny and light filled during the day. At night, like a lantern, the agrace area glows with artificial light. A stand of bomboo in the garage area pierces the constructed surface overhead. This and a wall of lush green vines on the north garden wall are the first vegetation of the bookment level to greet the villa owner upon arrival by car.

Pedestrions also enter the site at the northwest corner and travel eastward beside the garden wall along a contilevered wood deck. This path hovers over a changing ground plane of ornamental prosses, trellis, gravel and reflecting pools. It widens to become a large deck at midsite where the full extent of the grounds and waterway beyond are revealed. Turning back to wards the form of the main house a large opening shows the way to the main door and courtyard on the interior.

The ground plane on which the villa sits is a constructed surface supported from below by a field of slender stainless steel potes. Fabricated of trellised or transparent or translucent materials, the constructed ground plane allows sunlight to penetrate the basement level rendering it garden-like. The transparency allows full disclosure of the villa" s sinuous form. The fitness courtyard and pool area receive east and south light. They are a granitepaved field through which stands of bombon emerge. The bamboo pierces the constructed sround plane above. The reflecting good beside the lap pool is segetated with dwarf paperus plants, water hyscinths and grosses.

they are associated will require a great deal of - context. In this manner, the villa is a vessel placement and orientation, and aware of its shared space. Sounds, smells and activity from all developed with a deeper understanding of

The main entry to the wild is at the inner directions collect here. Communal rooms border if on the ground floor and open onto it.

On the interior, the experience is divided

southeast. The exact relationship between the sculpting of the exterior and interior forms of the ground plane and the object/house and how villa with respect to its natural and manmade that is whole but not solid and balanced in its countyard. This is an inward-looking gorden, and a eminorment. These relationships will be further in Feng Shui, its principles and methods, and the emerging tondscope design.

The upper two levels of the villa are expressed between spaces that participate in the court, us an object on the constructed landscape. those that participate in the outer gardens, and Barrowing notions of form from the circular houses those that do both. Interior rooms maintain a wall of the Hukko people of the Fujian province, from independent of a perimeter wall where possible, caranics or pottery, and taking direction from the This allows for the advantageous flow of air, light organizational diagrams of Chinese philosophy and and pathways freely within the ringed plan. The tradition, the house is sensuous and curvilinear experience creates awareness of the interior, the in form. Although borrowed from these treditional inward-looking exterior, and the greater context; examples, it is a loose interpretation. Unlike the the outer gardens, the river to the east, and. Hakka homes, the villa is a private, single family structure that seeks to reinterpret the traditional Of primary importance is the corving and forms for contemporary living in such a way that

Landscape lighting responds to the various 1006.00.00 710 conditions of the design. Always discrete and

LANDSCAPE PLAN

integrated, light fixtures and apparatus are stone are employed judiciously. secondary to the light staelf. Borrowed light from ARCHITECTURE The afructure for the villa fire-pit element.

courtyard. The participation of either room with south, and west, the greater portion of the site the center courtyard is a matter of degree facilitated by a fenestration

of aperable wood panels, inversand screens at the center courtyard The Agora Theatre is

As with all rooms of this villathe articulation of the space is a combination of inserted or applied surfaces and walls justaposed against the wood and bamboo superstructure of the enclosing exterior walls. At the living room painted plaster walls and ceiling surfaces contrast with the wall of the superstructure. A flexible paper wall acts as the dining

room enclosure. It can be collapsed to open landscape portion of this text. the dining space onto the living room and when doors are opened, the central courtyard. Stone with wood, stainless steel and stone cosework.

part of the master plan

for Lelystad by Adriaan

Geuze, which aims to

revitalize the pragmatic.

sober town centre of

Lelystad in

the villa, the constructed ground plane and the at site E11, at the ground and upper levels, pool play major roles lighting the site. At the center is a system of reinforced concrete slabs and courtyard a special light is associated with the columns that support, at the exterior perimeter, a superstructure of vertical glac laminated bamboo trusses and harizontal wood strapping. INTERIOR Both the living room and the. The structure at the basement level is one of master bedroom occupy the southeast area reinforced concrete foundations, retaining walls of the house, one above the other. Both enjoy and garden walls. By placing the retaining walls southern sunlight and open onto the center at the perimeter property lines at the north,

is made available for occupation at this level.

The exterior cladding of the superstructure is a combination of metal flashing and panets, glazing and glazed clay files. The clay tiles act as a rain screen with a moisture protection surface beneath. The exterior cladding of the central courtyard is a layered array of glazing, operable and fixed, and wood panels, operable and fixed. wood screens and lauvers.

The construction and materials of the constructed ground plane at ground level are discussed in the

The mechanical system for the villa is a forced air, ducted heating and cooling system. flooring is proposed throughout the villa. The either gas fired or electric. In addition a system kitchens, both closed and open, are appointed of radiant floor heat is installed throughout. Mechanical and electrical equipment rooms are Throughout the villa at walls and cellings, wood, located at the basement level. The villa has a elements. Special moments or areas in the plan wall coverings, lacquers, files, plaster, metal and passive system of ventilation also. Operable receive more and focused light.

ILDING SECTION

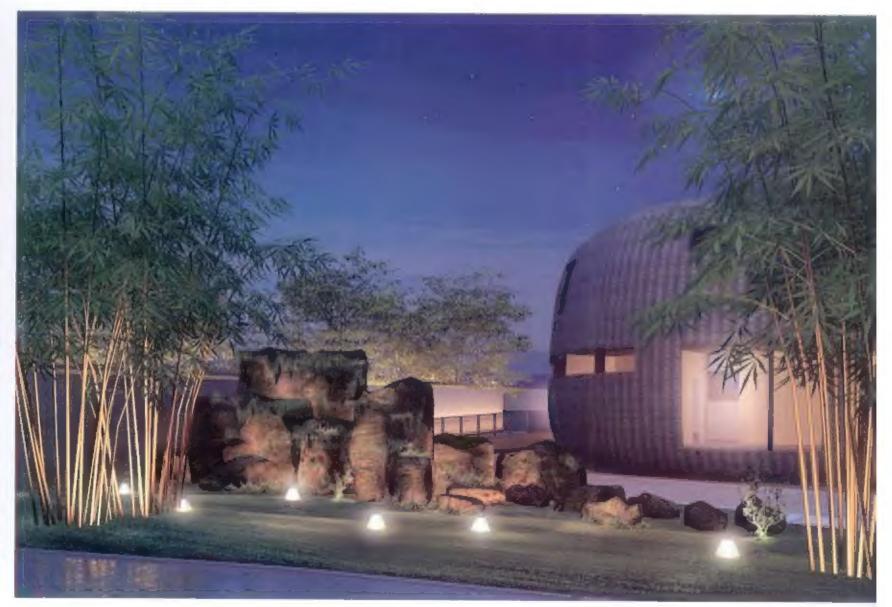


WEST ELEVATION OF COUNTYAND

glazing and panels at both the exterior of the superstructure and the exterior of the central courtyard are ariented to capture summer breezes from the southeast.

Light, rather than light fixtures, is the primary objective. Indirect general illumination compliments the architectural spaces and forms, and allows general activity to take place throughout the villa. Task and specialty lighting is incorporated into casework and cabinet

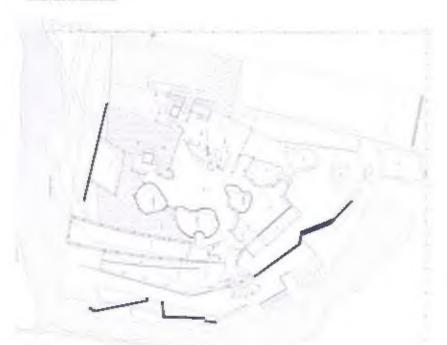
WORKER INSTALL THE INTERIOR WATER PROOF THERMAL LIGHTING RENDERING



contideration

BLOOMING LOTUS 出水美蓉





田田平田 GEOUND FLOOR IS AN

一块三面临水的半岛伸向水中,在东南 显材料排5定为场差或石瓦片。全角材料会包括 北三面广阔水域的环绕下,这个小岛漂 石、木、青和玻璃器。浮墨与玻璃。 浮着,仿佛一处充满灵气的仙境

周围的初型看到。这个方面为同应这一状况。设计 "接着一个同等程度的景观作为创企。从道路有到 了一个被阿国安化多样的边界界定的,均级的中心。 既乐边、苍地星向上倾斜的状态。基地省面绘由 京同。中心空间的功能和使用可以被认为是多样。 参行适可达,部分种植者地表绿色植被。 密布着 的。并被国民的机理支票。周围的结构是一个多套 有秩序的石幅地,并且问题分布着大尺度的不够 的原文、就像可操作的中国员林的广窗格或者是中。同和联珠的花瓶,它们的轮准之上反映和巨负者 国质中被转替进军的国统中心空间的部分、就做花、竹从、由这里继续向上能到达得人口。人们可以 最通过开台来实现展示和保护的功能一样,周围结一通过建筑外壳的身折出拢下部进入到别墅的内 构模供了各种质量: 包括空间层次。服务设施、穿 部;塑鍊向下走过一段合阶,则能抵达基础的 透性、视觉的丰富性和民党的进展感。中心空间在一层部平台和水面。汽车进入"竹花瓶"以西的基 某种程度上是没有明确很远的,但是如前辖西京本 地。通过一点四门下降到地下车库层,车边被进 斯曼化的当代生活。如同中国古代旧林中形态明确 值的外壳。以及做现和从别墅的主早期到达的草 但是次丰富的厅堂一样,中心空间透过扩张或者分一台的前板所进后,俯临水雷。 化又容标家庭复合或在一个安静的下 午给自己有。

了私密性,但同时也有研究的或近极 望远秋中的景观。就 额。以这种方式使得景观和建议。 的知光语下来。我如何可移动和可以 图发扭肉部与外部会 之间的关系依然得以是统。"竹 变的输体。表面、体量所具有的更活。目的边界。并在这些 花瓶"的序列距伸进生空间。景 性一样,屋顶同样具有可变性。原则 结界之间建立关系 被想象为透明的早板,能够起录不 同时间的自然变化、亮的。后的,有 太阳的、阴沉的、可开启的百叶和厚油提供了拉一基地。是向内走还是向外走。看明和建筑的关系 制造明程度和质量的可能。别墅的景观类似于中 体然不可分离。

量观。被像526别能高地所具有的部种水和量品。 E26地块在整个全自则整区中的地理位置十分 的关系一样。在本则型内景观和建议环境无时无

到整信助一系列的石镇车分 **在种植模型的质型上外展开发**。 别墅的平心部分被庇护起来增强 别墅的景观类似于中 在铺地的节点处生长出植被和苔 观察规则房屋的内部产生物图 调。这些玻璃的"花枝"升起室 过到暂的所有模臣。不管人穿过

国际林中的景观。试图发掘内部与外部空间的选 摄取周明是建筑中的重要部分,目的是让允 存。并在这些边界之间建立关系。这种探索的一一线和它在最观上效果的出现来代替灯具本身的过 种当代表达但在整个基地的中心创分逐造一个进一于表现。在许多的案例中,逐就外壳上的构件 明的屋顶。这个部分常常是特貌的外部庭程的所一等折下来到表现之上。这提供了一种机会使回肠 在。被绑成器的竹子沿着基地布置,不仅占括刘一片无线从建筑中外漫出来。以境先是明史自被调 緊的內部而且还有外部。透明的用质、通过的周 材质占主种地位的别数北立国和南立省。作为种 边切构以及竹子共同作用版缝边界的范围并相对 克,图书馆的玻璃体量建于韦角之上。特发关系 增加和平离了这小型则聚的致抗,则整室外的覆,资深的在主到室下图的商业平台。

着気前空 5 間間 対 A C だ SCOGIN MERBELL ELAM 発生性主手作用 通用される 中心される実施 配 电常上电话数据用高级的 海北 等项音子原变化的生活模式

SYS-ORIG NATIONAL VIEW OF BUILDING ELAM. NIGHT LIGHTING CENTRAL SPACE CLEARLY IN A WAT, WHICH CAN ADAPT TO DIVERSITY LIFE STYLE. 建筑: 424别墅的建筑是一个内省的物体但同时 也拥有一个热情的表面。则整的较为私人化的功 能,比如厨房与卧室,被布置在一个是这开放的 业间周围。这些空间被花着一般的光从屋顶到墙 面包裹下来, 查数在透明的公共空间之上。公共 空间紧贴壳的下表面流动,一直是伸到装皮里面 士。这些壳是加助的薄纹皮。表面被有组结自然 图面的全尾,有直立的城平原的提储。或者阻反 色的板岩装面。建筑其他全下的图护是玻璃、成 者能在先的下面和后语。或者对是双星双星双上一种 公共性的, 或多进性的表面。

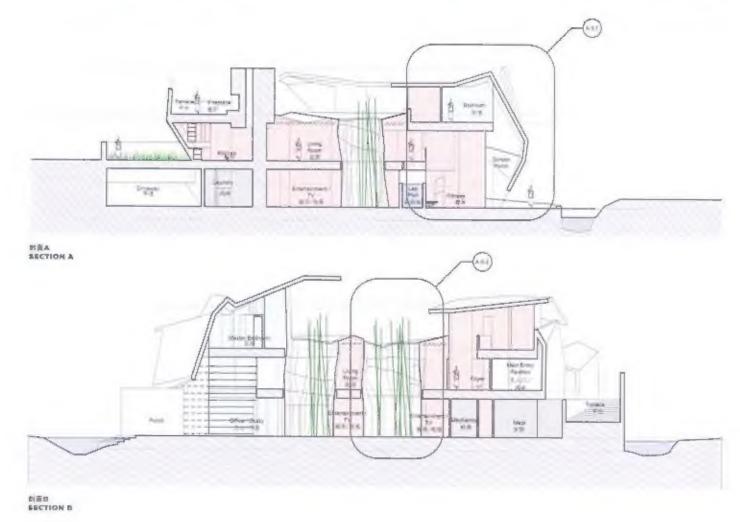
像是花朵为了显示或者保护装肉肪器食而开 启和关合言花器。则是国国规则的构造为空间的 分层,为基础构造。为渗透性以及模型的丰富和 里度提供了机会。图护作为一个整体是一个可变 的层,就像中国国林中可操作的水石时留成门。 又或者因鱼生要围绕中心空间的无需要力引而的 环境。尹惠皮的可提作性,奥多层次构成,为党 线和空气的流动的提供了最大的灵活性。

由于环境私业空间的壳提供的私密性保信。 私应亚国面向向部的表面是开放性的,能够收变 足的无线和条项。这些空间都向下部的核心空间 閩中。核心空间通过一个被建厚顶接受景景。并 在主要平典上反射——不是反射回向下侧敞的私 管空间而是素贴在它们下面, 通过一系列的门。 板。和玻璃平置反射出去直到景观上。别墅具有 特别的财动活动。向别墅的中心服务,只是为了 再次把它散布到外部蒸烧上——几乎像是哼吸的 FORE.









28

源两,在很大程度上是匿名的。核心空间看达了一个关于不 新次支中的能找家庭生活的推现的议题。就像中国国林中的 西布法型明确部层次多元的行业、核心空间伸展或者物分束 市场主动者少,一个大家国的荣集。成老子静华后一个人的

在到整的中心处于被保护和私密状态的同时,它依然 是开联的、克男子或明亮、成果饭、成宁静的积光、和句 操作、特化的场景、表面、体量所保证了的原料自然性类 位、超级的也提供了可支性和适应性的可能。构思为一个 仅靠"竹花瓶"的不锈钢用菜支撑的透明平面。它记录了 光和暗, 阳光和阴谷等模式的自然运动。可开启的天曾和 屏风提供了控制透讯发的质量和程度的机能。

起居/拟释区域的弹性放腾于周围无象的变异和分层的 抓着、体验下预算在温暖木表面周围机理中的边底程序。 核核干可移动。更受的矮体和雷音。作为一个辅前误色大 理石连续辅助的完全严酷的区域。这个空间可以容纳大型 汲对, 或者划分为更小的区域, 多种多样的家庭运动可以 河町成老先后发生。相配合的生活河具和家居布置也会有

为就餐室和核心空间报务的前海被一个大的意思要禁 所進散。同时雙於法錄藏了一排平板。因此这些平板財產 特里调如从这个空间中关闭出去。超常的设备以高级的格 局进行配置,安装进程炉和西雪的塑形外壳堆体,或者且 过它们。吊模不挂触处理。也不依赖于由北省上的可追放 域框。而是从天花板上直接是书下来。不同与典型证券的 维护和进高。这一切变同都此功劳。

地下层包括了车库、储器室、机械室、市房、班人 室、健身房(对看折叠的建筑外壳下弯的通廊开门)。更 衣裳、和汤布、汤油的摊价从地下部内向上伸出,创造出 了一个穿越折有模型的最直影响区域。其形式是一个更水 波斯响的光之件。在光界的上型和地面层向下看出,只有 水波和从下面连建里气泡上折射出来折幅动着花边的灰 无,一瞥之下它既且神秘。地下层的娱乐空间和地上的核 心空间的划分比较相似,但是它更加向内集中到竹花瓶的本 身上因为它提供了主要的自然无来源。

图晓春铺心空间布置的上层影像无论是从空间上。还 是从材质上来都更加有效密的氛围。血知坚实的输件图合 出了空间。从壳体层顶上反射过来了具和的光线。这些昏 室好像是被建筑体护架。但是他们仍然和密外, 以及核心 空间保持了直接的联系---通过高恒式的景观。多种改变 直然光的策略,以及得到气流的不同方式。主旨宣和客房 以及第二阶章都分离开展、通过一个私人楼梯可以到达。 这个楼梯间时也把它和市房。核心空间连续在一起。此 外。主影常还有通信两个外额空间的出口。一个在壳体器 谢伸出的私人知台、和一个通过光之舟、跨载了泳池与客 原品用的知识。

从外层保护系统上引出的形式,形体和物质性,这种规 型的室内是高度建筑化的。除过维护之外的室内材料包括了 木质和石质的市场、一系列的要特和组团技、石膏、安市材 料、几种玻璃、反革、大途巡板和全翼、整体家园设计贯穿 7.8889085.

设备系统。则型的主要起风空间(包括补空和浴室)部层用 基制地热系统。另外,每个空间都会有确气管道,并通过地 下層的设备度的电路设备级动。

大王、伊莱州亚亚亚岛西南一种会 知识是你是,但我说明的相位 然是我的自己,就会是我的问题

FACADE OF BUILDING EXPOSE PUBLIC OR INFILTRATIVE STATUS THE BUILDING SPACE IS PACKED BY PETAL SHELL FROM TOP ROOF TO HE WALL, THE SHELL IS COSTAL THIN STEEL SIGN WHICH IS PLATED WITH NATURAL POUGN METAL SURFACE, OR BLUE GREY SLATE

The second secon



FLOW

THE OPERABILITY OF THE ENVELOPE, BUILT UP IN LAYERS. PROVIDES A **MAXIMUM LEVEL** OF FLEXIBILITY IN LIGHT AND AIR

Unique in the Sheshan Villa Masterplan, site E26 is a peninsula with water on three sides, a nomentory jutting into the waterway, it is visually accessible 360 degrees from the surrounding villas. The design response to this condition proposes a addferentiated central space that is shaped by a mutable perimeter fabric.

The central space can be read as a courtyard whose use and occupancy are variable and are supported by the perimeter fabric. The perimeter tabric is a mutable layer, like the operable shutters or doors of the Chinese garden or the thinly described surround of a center space in a Chinese pointing.

The six conceptual diagrams to the left speak to ideas of conversion and transformation of architectural elements. As with a flower that opens and closes to reveal or protect its inner parts, the perimeter fabric afters opportunities for spatial SITE PLAN visually rich thickness and depth.

Anonymous to a great extent, the central landscape of contemporary life. Like the clearly formed but layered halls of the Chinese gardens, accommodate much or little, the extended family gathering or the singular accupancy of one person co a quiet atternoon

filled with bright or dappled or muted nunlight. level Like the flexibility afforded by the movable and transfermable walls and surfaces and volumes. the roof plane also offers variation

and adjustability. Conceived as a transparent plane, it registers the natural fluctuations of light and dark. sunlight and cloud patterns. Operable the mechanisms to control the quality receives these views water and degree of transparency.

that of the Chinese garden, explores on the main level the boundaries of exterior and interior space and the relationships sell up by those boundaries. A contemporary interpretation of this exploration has

yielded a transparent roof at the center of the site. through joints in the paving. The landscape march across the site socupying positions both clusters work in concert to question the extent of remain inseparable. boundary and to expand and enrich the expenence of this elatively small villa.

tiles, lacquers and glass.

ayering, for infrastructure, for parasity and for . For every architectural action, there is an equal and complementary landscape reaction. The site slopes apward from the road toward the eastern edge of space addresses issues of the constantly changing - the villa. This surface, accessible to pedestrions and partly planted with groundcover and dapples with a sequence of paying stones, is punctuated by The center space expands or subdivides to a series of oversized stainless steel and glass vases whose profiles inflett and cradle stands of barriood. These proceed up the site toward the front entry. where one can enter the villa under a projecting fold At the same time that the center area of the of the building's shell or proceed down a flight of vitta is protected and private it is also open and — steps to the lower terrace of the site and the water

> Automobiles enter the site to the west of the bamboo vases and descend through a garden gate

through a algas roof

to the basement level garage. The driveway is shielded by the solid shall of the villa and a projecting plane of landscape and terrace above which is accessible from the main level of layers of louvers and screens provide. The central space, the villa and commands a view of the

The villa spreads out into the The landscape of this villa, like and redirects activities agredominantly ground covered landscape with a series of atone terraces. The relationship between landscape and architecture continues at the level of the surface where groundcover and masses grow

where a traditional exterior courtyard might have — continues to engage the house on the interior with been placed. Trussed clusters of exotic bamboo - the series of bamboo vases proceeding into the main space. These glass planters rise up through exterior and interior to the villa. The transparent - all levels of the villa. Whether one is focused inward roof the permeable perimeter fabric and the bamboo or out across the site, landscape and architecture

Landscape lighting is integral to the architecture in order to allow the presence State or stone tites are proposed for the at light and its effect on the landscape to exterior aladding material of the villa. Interior - supersede the visual impact of the fixture materials include stone, wood, ceramic and glass. In many cases, elements of the building 's shell fold down ever the landscape providing opportunities for a glowing downlight to LANDSCAPE Like the relationship of the water permeate out from the architecture. Ambient site to the peninsula of land that villa E26 inhabits, all lighting will come from the predominantly glass moments in the villa" is landscape and the built in north and south laces of the villa. In addition, environment accompany and rely on one another. The glass volume of the library, which sits atop



30

E7168 2816



BERTHS - E

第分及事件推薦 國文模型手程型。由于年

GASTRESUCCESSO

SITE OF BUIDLING.

OUTSIDE ELEVATION

DRAWING OF BUILDING

MODEL, DUE TO PRIVACY COMMITMENT PROVIDE BY SHELL OF EMBRACING PRIVATE

SPACE, PRIVATE SPACE

SURPACE IS OPENED.

私建合河道向内围的表面是

TO HAND

the study, will glow to light the south tempce beneath the master bedroom.

Landscape lighting is particularized based on the specific condition of architectural elements and plant materials. Generally, light sources will be discretely incorporated into architectural surfaces and plant historials. Barrowed light from inside the villa, from the overhanging shell structure and from the lop pool will play on important roll in lighting the site.

ARCHITECTURE The architecture of the E26 villa is at once an introspective object and a welcoming surface. The more private functions of the villa such as the kitchen and bedrooms are arranged around a flexible open space. These spaces are secured by folding petal-like shells which wrop from the roof to wall and hover above the ground harboring the disphanous public space which flows out beneath the shell to continue into the landscape. The shalls are a thin steel ribbed structure clad with either naturally finished metal. applied with a textured combination of standing and flat seams, or grey slate shingles. The remaining enclosure of the building is glass, either sheltered beneath or behind the shell or presenting a public or permeable face to the landscape.

As a flower opens and closes to reveal or protect its inner parts, the perimeter fabric affers opportunities for spatial layering, for infrastructure, for porosity and for visual richness and depth. The enclosure as a whole is a mutable layer, like the operable shuffers or doors of the Chinese garden or the thinly described surround of a center space in a Chinese painting. The operability of the envelope. built up in layers, provides a maximum level of flexibility in light and air flaw.

The inward facing surfaces of the private spaces are open and able to receive full light and views due to the privacy afforded them by the surrounding shell. These spaces all focus in on the center space below. The center space receives these views through a glass roof and radirects activities on the main level not back In the averlocking private spaces but out to the landscape beneath them through a series of doors, panels, and glass planes. There is a constant rotational activity in the section at the villa that gathers focus toward the heart of the wild only to distribute it out again into the landscape, an almost respiratory function.

> INTERIOR Ananymous to a great extent, the central space addresses issues of the constantly changing landscape of contemporary domestic life. Like the clearly formed but layered halls of the Chinese gardens, the center space expands or subdivides to accommodate much or little, the extended family gathering or the singular occupancy of one parson on a quiet afternoon

At the same time that the center of the villa is protected and private it is also open and filled with bright or dappled or muted sunlight. Like the Resibility afforded by operable and transformable walls, surfaces, and volumes, the roof plane also offers variation and adjustability. Conceived as a transparent plane supported only by the steinless steel frames of the bamboo planters, it registers the natural fluctuations of light and dark, sunlight, and cloud patterns. Operable layers of lauvers and screens provide the mechanisms to control the quality and degree of transparency.

The flexibility of the living / dining area is dependent on the muliability and layered quality of the parimeter elements, on the program embedded. in the worm woodclad perimeter elements, and on movable or transformable walls and curtains. As a completely open area with a continuous dark marble floor, the space accommodates a great party, or configured in smaller areas, multiple family activities may occur simultaneously or sequentially. Coordinated casework and furnishings help facilitate transformations

The kitchen, which serves the dining and central space, is screened by a large sculptural fireplace which conceals an array of sliding panels to close aff the space from cooking odors. The cesework of the kitchen, arranged

in a galley formation, is built into and negotiates both the - acoural space employ a more embracing atmosphere both fireplace element and the shaped outer shell wall on the west - spatially and materially. With more solid well space and soft side. Overhead cabinets hang from the ceiling independent of reflected light from the shell roof, the bedrooms feel cradled the exterior walls and operable glass panels on the north and - within the architecture yet they each maintain a distinct south faces allows all at the space to flow unhindered by the rotationship with the exterior and the center space through typical enclosures and obstructions of a kitchen.

The basement level accommodates the garage, storage and mechanical, the study, maid's suite, fitness room which from the guest and second bedroom and is accessible via a opens anto a screen porch sheltered beneath the folding shell, private stair that links it with the study and the central space. changing facilities, and a lop pool. The enclosure of the lap pool penetrates up from the basement and generates a zone spaces, a private balcony that slips out beneath the shell on of vertical influence through all levels of the villa in the form. The west and a balcony shared with the guest bedroom which of a water-influenced light well. At the upper and ground levels - posses through the light well and straddles the lap pool the light well in a bit mysterious with only girmpses to the water - below and the lacy wavering light reflecting off the ripples in the pool. below. The entertainment space in the basement is similar to the form, shape and materiality from the enclosing systems. Interior configuration of the central space above yet is focused inward — materials other than the enclosing systems include wood and more on the penetrations of the hambon planters which provide stone flooring, a variety of ceramic and glass tries, planter, curtain the main source of natural light.

The upper level bedrooms arranged to tocus around the metals, integral casework is proposed throughout.

framed views, varying natural light strategies, and different approaches toward air flow. The master bedroom is discrete In addition, the master bedroom has access to two exterior

The interiors of this villa are highly prohitecturalized, taking materials, several types of glass, leather, wood paneling and

出水英目



出水東非 BLOOMING LOTUS

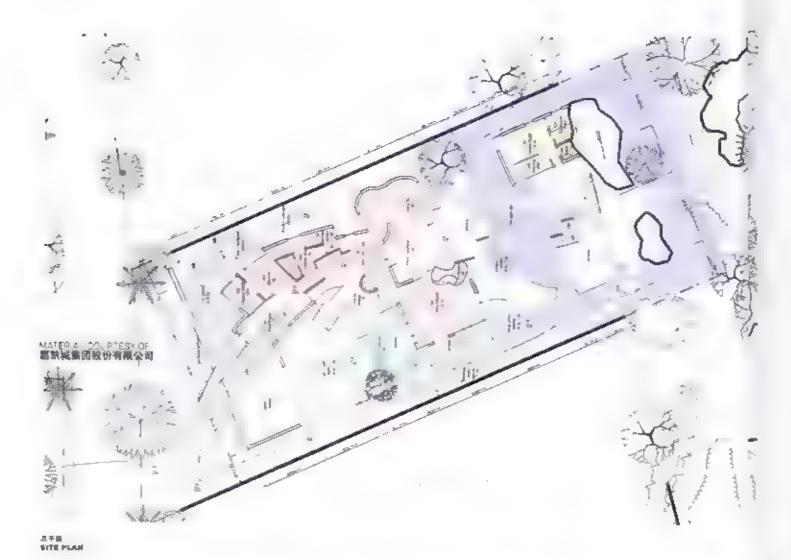
MACK SCOGIR. HERRILL MACK SCOGIN MERRILL RLAM ARCHITECTS, INC. STEPL WALTER 海中斯里全有限公司 工機因亦工用過難違的各無可用

RYAN ASSOCIATE CLUBRAMILD INCHOLD 北京條料遺除工程设计咨询有限 Ania Turowski-Lowman, Matthe Leach, Trey Lindsay, John Trephy, Jeffriy Colling, Brilly A.G.LICHTH REPLACE

> 2001.00 His M TO ALPO, 4005

32

PAINTING SCENE



别墅是对序列的研究,使得当代的活动 产生关联

李洁生关联7克何。 《诗诗》节天人 通日》 为人名 其 《美术为亲自》等为为身 看

E33多壁的音的地出乎意料的学售在山景之前 理代表达。 大 子 计文型文字符 计 医结 多霉 * 全 そ 更称 さ デヤー、有時で 不感 。 **建筑** 位于#33基位上的別墅的 5.5.5 東井

E334 野 日本 李 名 "五弦人" 英东大学的 男子为人较为《与随春的南部的

後が、 日本。 ティー・ 東 一 中 下作 - 着車路 ウェ型フェロー 正言 - 棚里在水道之上的 "U" 形型験主張・外层表皮 ## "路 ▼ 日月 車 * 『 | 路 『 | 相交明 | 由着 | 一定制路 2 2 計画 甲 | 平向机等。覆盖 : 确定用了两种本同的方式。 可要扩展中央 中央大 通考价值磁速设件中 675 * - * 的影響是对学克兰一。 看着一条中部一点一整度的一点有不能的影響是对学克兰内的表演,克迪尔南 血霉菌 2 *

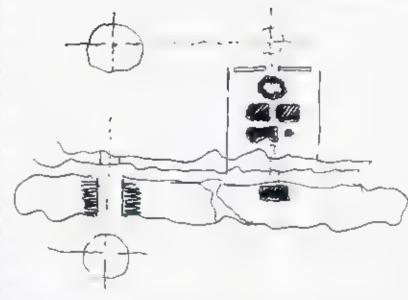
F. 技术 平差 医位现外 澳洲野菜科 表 传食的声呼 朝山与特亚 车 和客门的医

抑取限用?"侃聚"的手法双粘到前面的岛地山南 划断的 前门是院理的一个开口。陇塘和道路之间微微倾斜。把车店 和第一个内院藏了起来、并绝整个基础成为 个私有领地 跨場前有 处止石铺 路维亚的堆石和高量 人口的海路是 条经微扩曲线 穿过第一个内院进入第一和第二个休息 厅。曲线避免了长距离的视线。它表达了每个沿着路的建筑 在影的是有序的 塙 椅子 古命 内壳 游戏厅

報 个内就是一个药意图 乔,新的带着的部分严重表 尼上楼照"纽扣式"环形布局的花坛里种模满了植物 这种 少好材料在面子里蜿蜒壁框 伯子厨房之外 这个内院会战 为一个可以在近代情孽用早餐的隐隐空间 廣洋第一个次 院单。医部分 作 以广降的一贯区域 则好有佣人偶然处 瓦 这是一个形势频应的目像下面凿破的石铺市完了 前面 是一个保存的多种的情物。 地名" 罗柳君长春花相日本明 选老 可以拥与花期 保证 年期兼太南都繁花似锦 透視 節前隊会紹於,為力戰引到前面水面 勘回种順的严暴 选择芭蕉树的原因、一个是因为"雨打芭蕉"的音色。另外 也是因为它是中国团林中典型的植物。

第一个伪程紧靠看起场车的平市 其地面 覆盖覆盖的 的东青属 刚妇子到年曾世五那云高 地名的现象值被中意 越过内珠的墙面 福到年至自停车院上去 存平台和边居垒 里都可以看到内特里出岛 标准的名称 据说能给满至 的 人英文心質的和語 四十百岁表了精粹的更新和"置一多拖" 是中国国际中最重要的植物之 也不可 驾驶下车进入 别墅区,或者从起居宣或毗邻的平台上望去。所能看到的占 据量能被位置的条件 平平周 网络岩鸡 网络岩 不明知能中 计数重点代起来的一从事件 中沿岸相 高纯干工部 侵之 这条 经适应水量产品名 经之间或到上水中岛的 五 屠宰甲分之崇楚两个荷花塘。一 其來度是以來解析 的領 生水面兰商歷阿好高过水道中水面 心糖的医插系 跛腰所 造。上更在保健者內認也可以印度到中午節由改進的景致。 か 方布氏点、荷衣糖的美術又可被地面、和京野 「対す」 台,以及李室的平台上的人所共享。

第二个内院系由别墅自身从上面统一个中心房间的外表 面围合而成,上部还有池塘盘旋而过。而禁室外要炉的单台 行成 导稿 计是这个阶等就成 主要完屋和客室 医支



MACK SCOGIN HERRILL BLANDERS & F. **(情) でおり 衛乳供養与毒薬**

SCOGIN MARRILL BLAN

间的道路。紧接着内院的用客室的凝曲 排玻璃门构成 " 这些玻璃门钉开的时候 内部空间也就分享了内院和壁炉的

基地圖明 带先胡取引来变计第五家户和被引起的 医线条件 異點体設 的 一般来源 声响到碳酸布建速表改成的现象 植植草 从别墅为部 學事學場 2万水平中流。确无线 夢 歌曲樂訓中報也廣告提作慶於預如

室内 在 1分 7 3 。 停止は1 機構表立 101 聖節華直明本先 白文 財政 等 "我有干燥 起 汉 現代者 特代日刊正明國 其京日本 知 中 計劃部各 麻囊环 性在物景 新一片,充一一的面积 皮面扩充 物自一道 个生物。

建设表色材料 "要生人肠" 看。 医列不此 中央机 上版 十五次直接的支票多点连的 上秋 日 工學其一

布置自起图在就餐室间之一的第一个内观 6. 《纳 職两个荷花塘以及水道 所有的意内和密外的空间。少点五 由金属选作机或者是编一句" 瓜麻花样件带了壁炉 三十部 是平面上都可以清楚物料到它的存在 越1 = = = 至 · 有院 為至(題待 中以道) 原,中近年 南州市 九五 到达 从游戏厅向北看 别墅的至外部一定 人成夜 一年 遊览内高坡人 人国新展历史馆

1. 揺1要基を値を向する外を少な、作を一。床 | 東遮 | 大 上层通过游泳池边的小径穿过了水道下部直接到、片戏 和 再席 各有非常在旅戏厂 医 假是他又色虫 「田田黄 有中原或者如果室的。据《西福音》 化生那碰较性 化 主要作民,面似民 波通和瓷棒磁纸以作片。盖 电黑利客

左库 建砂层 工作多一房 铺硬皮 电各度指距 皮 躬 各人前可以直接占出路、油、 二烷都图 下 面 44. 东面流滴在矮胖直接。一件下层 地下房口水水流 多面 部・支担 娱歩 健身和当代室 地下街り。 ・4 市地・4

设备系统 别墅的主要起居空间(包括卧室和超室 秘采用 也仍未统 另外 每 一部分不渝二的点 并通过的 医 **设备室的用器设备运动



THE VILLA IS A STUDY IN SEQUENCE TO MAKE **CONTEMPORARY ACTIVITIES AND** DEEDS RESIDUATE WITH A SEQUENTIAL RICHNESS AFFORDED BY THE TRADITIONAL

and the second of the second o p p a curv v a 6 per english programme to a conh d y di h 4 + 54 E B 4 4 4 r dis dis q e to the transfer type for the part of the second :II' 11'

at the same teach eril to the control of the $dv = 2^{1/2} - p \qquad \qquad d^{2} \cdot x^{2} - y = 2 \qquad \qquad (p - a)^{2} - p = 2$ they not at produce the control of t no priore to the second n n Si p

in the second of the second of n E a n Ke The man of the second of the second of dears are an are a condition that and a second of the second of at any ladget of the first of the first of the to be all the Hill Marke Series erin and design of the however the contraction of t property of the state of the st and with a first that the second of the seco -75 print 1650 up at 1750 and 2000ès The political property of the political politi (€) or a finite of the contract of the first of the f

en in the program of the missing well adand the second control of the second control THE PLAN IS MADE SHOWN Termony of the second Che ghird harmon harmonia with the includes the winds and in-





de karan beriar berain bleeft met minge ander in gerann ar had an has arant globe. writery by which are an eight the at. The will are y brower he hinese laidens

ARCHITECTURE has be not all the manufacture from the discount having in

They would have the make their differences of a function management of the section and

Start to open out thought the profes LANDSCAPE A that is not all are not to the terminal property of the terminal property of the second property of the terminal of it at common with it in Too to make our york in at events owing our posterior in books re-bill thinking with a will bring a the bullion end prosper, of each Timigrand. the field after the start to be also produced by the start of the start of the start of not in which who is a read on the anasoaped mapping the sec

gasty specific services and services of the se intuiting with the country of the real representation, the gas against a constraint yard or his little of in are all language on are hearn sponning. We have they will provide a second the wine way. The continuous distribution is the golden with a simulational or by an element dought the rank in the latest of the latest transfer in the latest will be the following the rest to the latest transfer in the latest tr the first the first transfer and windows the professional and the profes the place like the control of the co fuguror light project from less the level end design. Investment open more included the more illustrated and a fuguror in the more included the more include are a line of the enterior Several wheelings are the more than a final polytic managers was sequentially proposed to project ment, will consolute this or the bench he also he has you will be

or thirtiers or

h gard eligate we made to his die to his die his a car P of P of Transfer to the A k - 2 · ' ' RVII II - II - M प्राप्त के एवं अधिक 'क वा गारक की $0.91 \cdot 6 \cdot 10^{3-4} \quad \text{if } \psi = 0 \quad 1.00 \quad \text{if } d = 0.00 \quad \text{well} \quad 20^{3-5} \quad 0 \cdot 6 \quad 0$ strange from the control of the second of th and the state of t (F) (F)

P. H. AN' E TRIE , C. T. H. H. H. C. C. H. H. A. C. F. E. T. H. H. ELEVATION REPORTING. 16 Jaffrey destrict in the second of the sec

plat with a so of the respin terms of the analysis of the analysis of the second of the All many disks is trend and he are yet all pad a forces of the ar- $\exists h = \{ 1, \dots, p_{k,k} = k, \dots, p_{k,k} = k, p_{k+1} = k \}$ the way and the same and the sa West was the fully the property of the property of AT II BOOK OF A STATE $0 - \theta$ $\sim e^{-\theta} - 2\lambda h_0 - \kappa = 0$ $\theta = 0$ Bright particular to the second of the secon a b c b symp or a do b b g

PAINTING SCINE

AACR SCOGIN MERRIEL

MACK SCOGIN HERRIS. BLAM ARCH TECTS, INC.

。有中巴智也有限。但

上海都会工程基础设施设施有限。

BYAN ASSOC ATE.

DION BI CLIMARILLI 化水黄料排除、环境 基均有效

COLLING HIS THOSAY,

2003 as 7 16

2004-09.46 (18

and made ago to a the total and an exwell the sulfure, well from a see your me 7: 1111 - -111 - 4

u v · · · · · · · · · · Iff safertes a life which will have been also a a 1, 4 pt a 1, 4 pt e protest recording to of P W 'A at at at ्र राष्ट्रीय र तर्मानम् ५ का प्रमुख the product one given a many system. gar or of it op. It get the 11-11

that the second of the second n pi a ng-na mi to be not a plan a sea of day a 7 4 a a 1 4 7 protection with the protection of the second

e dang pe

INTERIOR " " " to the state of the state of V II A 1 4 H 20 P P P P P P P P • н н н $\text{if} \quad \text{if} \quad \text{if$ to a the number of the state of 1

pl =1p Karata natang nyi ya 10: 11

No. 1 al Di en prince de di We are the second of the secon ता नाम मध्यम के अस्ता alterate production of the second н күн күн к with the arm of the arm d to bar of and the p w w p a 10c at 10 de de a of the first and the first and

Juliu A to the state of the sta No see that the second 8 d e e e - ф ф ¢ π^ec π π π π e ja u j The digitality of the term of u Ii

a ' u h h P d - b — р — - 954 - St — — — р — р with the proof of III S TO S A REST OF THE STATE programme of the second fun ton, Basic -

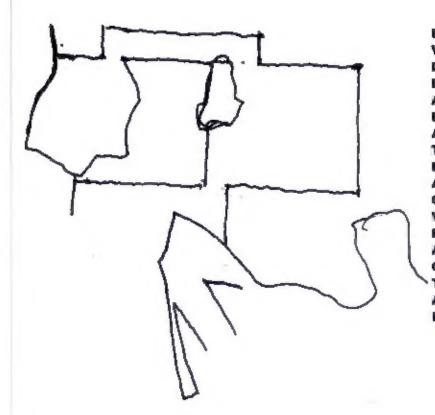


200 A P. LE. W. 87/85 2010

BE TRUE TO OUR OWN TIME INTERVIEW WITH MANDALA GARDEN' ARCHITECTS

忠于我们所处的时代•曼茶园建筑师访谈录

INTERVIEW & EDITED BY 孟旭康



Domus国际中文版邀请了中期佘山蔓寨园的4组设计师团队、项目开发管理者以及景观设计师分别进行专访。请他们从各自不同的背景和角度对所设计的方案进行阐释。并对东西方建筑文化的交融说明自己的观点和看法。同时选择了5位成功将地域性和现代性融合起来的中外建筑师。围绕如何将现代建筑设计理念与传统建筑文化相结合、创造有本土特色的地域性建筑的问题进行交流和探讨

DOMUS CHINA HAD SPECIAL INTERVIEWS WITH 4 DESIGN TEAMS, PROJECT DEVELOPMENT MANAGER AND LANDSCAPE **DESIGNER OF ZHONGKAI SHESHAN VILLAS** AND INVITED THEM TO INTERPRET THEIR **DESIGNS FROM DIFFERENT BACKGROUNDS** AND PERSPECTIVES, MOREOVER, TO EXPLAIN THEIR VIEWS AND OPINIONS UPON THE **BLENDING OF EASTERN AND WESTERN** ARCHITECTURAL CULTURES. MEANWHILE, WE **CHOSE 5 CHINESE AND FOREIGN ARCHITECTS** WHO INTEGRATE REGIONALISM AND **MODERNITY SUCCESSFULLY TO COMMUNICATE** AND DISCUSS HOW TO COMBINE THE CONCEPT OF MODERN ARCHITECTURAL DESIGN WITH TRADITIONAL ARCHITECTURAL CULTURE, AND CREATE REGIONAL ARCHITECTURE WITH LOCAL CHARACTERISTICS.



ROUGH ALLOWED IN BIRTH BY BY JUL. IN RECOTT ALLOW AND A TECTURE TRUCKS

SCOTT ALLEN HOLDS MADRIN DEDVEE OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA. HE WAS DRICE WORKING IN CLASH BUYORFING KONDIG ALLEN ARCHITECTS FROM 1985 TO 2009 SIACK 2009. HE SET UP HIS DWG. TRINGING IS FOUNDING PRINCIPLE FOR SCOTT ALLEN ARCHITECTURE.



ATTERNAL BANGYERSCHIRLENGER, MICK SCOONSTIERAT

MACE SCOON AND MERRIL CLAW ARE PRINCIPALS OF THE PIPE OF MACK. SCHOOL MERKLE YEAR ARCHITECTS, INC. BY ATLANTA, GEORGIA, MACK. SCOON WAS THE CHARBON OF THE DISTARTMENT OF ARCHITECTURE IN THE HARVARD JUNETRATE MERRING CLASS AND LECTURES AND TEACHES.



是什么?

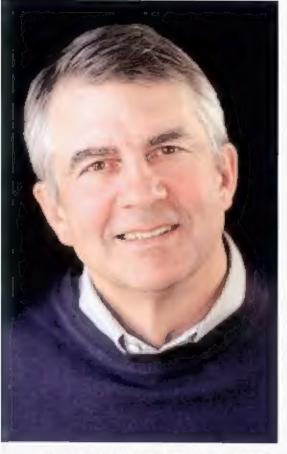
了中国。并进历了和体验许多美丽而社员的复数,但一格家写打动了我。在中国的5次进历使我有求探访了上海一城市一样。中国新建建筑的品质也是参差不容的。 耳然设计多法。

史上都是皇前的。要知道在以前将他此本高的资源应用。国的认识,成员了我们设计创意的雏形。 约城市的凯理是个人传奇的

了左邻名含品茶和小憩的状聚活所。我们对中国资格 \$cott Allen:中国是一个地域广大、景致优美的国 我们惊讶于中国在建项目的数量和规模、许多新的建筑 谦虚而谨慎的理解极大了影响了我们中肌会山到整项 家,我也只靠历了几个地方。其中我参观了上海的因边 独具新象且令人废动。与此同时,看到那么多优美的古 斯区以及苏州园林,那里确实太美了。同时我们在香港 老建筑为城市的发展而被无情地拆除。我真的极痛心。 我们访问了广州和北京、但没有去一些内贴城市。可以一地区也参与了一些项目的设计工作。对那个地区还比较一尽管我可以理解这样他的周围,但我仍然希望你们能参 说如今上海和北京的城市变迁双横在整个世界城市发展。 刘思 这些经历,再加上早时通过书题和录像資料对中 考我们在美国的前年之名,避免重蹈覆辙。对我而言。

的古老的材料如石头和赤陶土息是情有独特。上海的惨。嗄,而它的另一侧加是一座传统的古老建筑。当看到不 Warrill Elam: 我和Mack Scogin在1983年有幸访问 围被水环绕其中,并分割了不同的中侧,这种肥林的风 同时代的逻辑比邻而居,我很欣慰。如同所有的现代化

致认为广州的国林建筑在建筑结构上是最为银虹聚杂。不同的地方。另外投也实地感觉了中国不同的城市如此。 Richard Bertman: 在中间的经历的路能数的搜重经 的。2005年我再次访问广州、这一次我参观了艺术家一京、苏州、杭州、黄港和一些围绕上海的近河城镇。我一边理解中国建筑的特点以及人们的生活方式。在我们的 花面——一个真正意义上的大师作品。同其他的国林:被大部市内历史占亚之旧和现代建筑之新的强烈反差所:设计过程当中。我们尽量把在中国的所见,所学与我们 一样,该则林在设计上探索了复杂的空间结构。并在一套进。同时吸引致的是在上海和杭州进行的历史建筑的一的经验和专业知识相结合。从而达到最好的效果。我还 其基础上结合多变性和转换的特点,以及传统文化的一维复和翻新。在演览的新政府机构的建筑、特别是Paul 同了苏州和它附近的一个水乡(周庄),并非现了上海 内涵和传承。在特殊的日子里,这个特别的花园成为 Andres设计的东方艺术中心的建筑让我感觉耳目一新 浦车地区的许多地方。当然我也去了北京和西安等地 任委传经理馆的遗失是非常可惜的, 因为正是这些理馆 于人类生宅结构的设计中是难以想象的。现在我所着到一股觉得中国的城市大部呈现出一种忙碌回克迪生机的第一构成了城市丰富的原理和多样性。作为建铁师、我觉得 象。这些城市在对渴望开拓当代设计的同时也表达了。我们有必要花大力气对这些难说进行改造和再利润。因



STORT OLK RESERVOORS, WATER-BRANCHER NAME AND ADDRESS OF THE OWNER,

STUART BUY, AIR MEMBER - ORROWSTED FROM VALE GONDOL OF ARCHITECTURE IN 1819. STARTING HIS GWN FIRM NAMES STUART SIZE ARCHITECTS AS 1965.



SICHARD RESTRUM ECOTHERS WITH MINERAL MARKET OF APPRECIATESPHANES, LICENSHMENAPER STREET, SQ.

DOMARD BEFORM IS A FRANCISC PRINCIPAL OF CRIT HE HOUSE UNDERGRADUATE DECREES FROM HARVARD LINIORDITY AND MIT AND A MACRES OF APCINTECTURE PROMINED UNIVERSITY OF CALIFORNIA ME MORELEX

为一个建筑不管新旧与否,质量和功能是至吴重要的。 曲缘体的"阴灵"来平衡直线多的"阳刷"。另外一个 Domus:相比较其他建筑的设计理念,你这次的设计

Domus: 你为中肌余山别墅的设计中加入了哪些中国元 设计投标之为"纷划",其履顶被设计成规矩一般。这 有什么不同之处: 票?在最初的设计阶段,你有什么特别的理念和构思? 便能想起了在中国看到的转变。这些设计都是受到中国 Merrill Elam。我们的别望和目标是设计型座具有复

以适应人们对不同居住风格的选择。有些人想要的是特 聚变设计师Charles Anderson密切配合。使得要规约元 特解力并享受现代的生活方式。 经的建筑。一种他们十分了解和习惯的生活状态。而有 蒙直接渗透到建筑之中。将两老完全睦舍。 验人则愿意选择与众不同的古代建筑。虽然设计的类型 Domus,当你在思考一个新的项目设计,你是否已经 以适业人们对不同居住风格的选择。有些人想要的是传 不同。但设计的核心原则是一致的。影协调好室内外之 在精海中构想出其完成后的状态。 建筑与环境之间相互交胜、租赁成整 我们所使用的材 建筑观

是、我的设计员感来源于中国房阳茂程的概念。并用弯 现在设计的发展中是十分重要的。

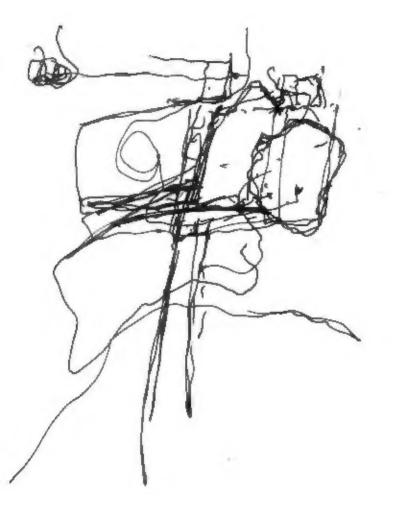
灰的关系;为使用者提供良好的私密性以及其心使目的 \$tuart 5Hk;项目开始我们要了报客户的要求并对问 些人则愿意选择与众不同的当代建筑。虽然设计的类型 国观;保证室内空间的多样性;曾选舒适雅致的原住环 医环境进行研究和评估。这个过程是简序形进的,像终 不同。何设计的核心规则是一致的。即协调好意内处之 境; 保证室内限光的变是性; 确保使用材料的美观性和 我们的方案要符合项目的技术参数。 我们会尽力设想一 间的关系; 为使用者提供负好的私密性以及食心使目的 转领性。CBT的设计将充分考虑周遭景观的特点,便得一些潜在的因果,而能够锻精确地表达我们的设计理念和一带项: 保证室内空间的多样性; 营进超速推败的居住环

Scott Allen: 我们规键在设计中模注更多有中国特色 分需要时间思考和发展。一方面,一个设计师要相信他 建氯与环境之间相互交融,组映成施。我们所使用的材 的元素以及对大自然的陈安,这是我们设计最初的完善的真觉,这通心员的方向。另一个方面,有时候当最初。 科利诺凯形式都会为居住者带来一个舒适的居住空间。 旨。我们的主要设计目标是在维亚自然的前提下。合理 的想法无法实现,设计师使限要训整。不断地调整使其 Domus 在中航会山别墅项目中,您认为其周道的最现 地使用天然材料并将内外部空间完美结合起来。有趣的 起于完善。或直接摒弃原程的想法,重新再支。这个过 **有什么特色?您是如何等建筑能入量观之中的呢?**

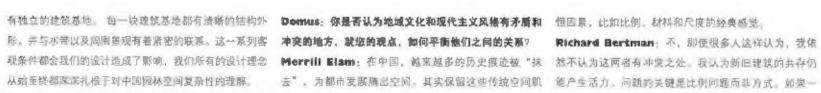
Richard Bertman: 我们试图创造出一种多样的设计。元素和自然界的高发。在最现设计方面,我问题难图的一系空间体验的别墅,在其中人们特殊特到中国资格的独

Richard Bertman: 我们试图创造出一种多样的设计 底的建筑。一种他们十分了解和习惯的坐活状态。而有 境;保证室内阳光的充足性;确保使用材料的美观性和 料和建筑形式都会为居住者带来一个野鱼的居住意间。 Scott Allen: 一部分的设计来源于灵感闪现。而大部 持续性。CBT的设计将充分考虑简直很观的特点,使等

Merrill Blam, 在佘山別型项目中。每一信到型制组







们又是建筑的补充, 使其标额立岸, 与众不同。

爱的植物,我们运用到了园林设计当中。景观设计师 态表达出代的建筑风格最终结果只能是"媚格"。 Architect Charles Anderson与我合作、创作出国林景观 Scott Allen: 冲突的想法很有意思。在传统和更加激 博物馆,可能希望与周围景观形成反差。 与室外环境完美交融。并与建筑海然一体

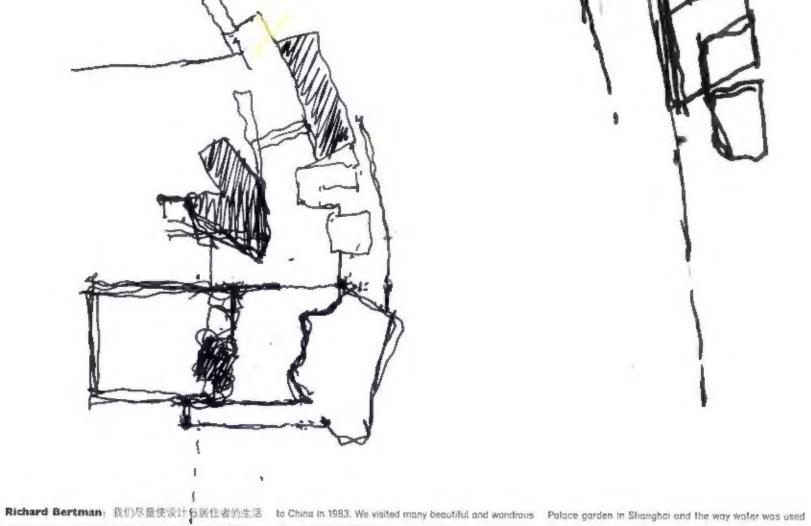
计中, 以对内部和外部空间进行补充。

Stuart silk: 所有住宅周围的景色会讲述着它们自己 理对于这一国家和民族来说是必须的且意义实远。它将一个现代建筑置身于一个传统的语境中,它就需要与细的 的故事。景色与建筑物用这种方式相对独立,但同时它。有助于人们追溯历史和文化根源。正是因为这种多变变。元素保持一种联系,并保证所有其所蕴含的包括体量与

Scott Allen: 该项目的特点在于基地在自然景色的青 Stuart Silk: 当然地过文化和现代主义风格肯定是有 在模仿原名的建筑,而是从旧的建筑中脱远而出。我们 山环抱、碧水环绕之中,具有丰富的层次性,凭窗远眺。 郑突的,西方的情况亦然。现代主义风格是来源于中国 做出来反正也没能人做的好。为什么还要去模仿呢? 作 更能特別山的英量一览无余。每一栋别墅都能水而建。 地域建筑的审美差异性的前提,试阅使其融合是使势 为设计师。我们应尽力概括传统建筑的特点,并用当代 且都便于返期山后的风景。客户向我们建议了他们编一的。我们可以敏感于设计比例和材料。用建筑的当代资一的方式里新予设注着。同时这也要参照建筑的类型。比

进的思想之间总有一股反对的力量——我觉得避筑已经 Domus:从居住者的角度入手,您试图为居住者提供 Richard Bertman:在我们的设计中,景观是一个非一变成了这一现象的代表。作为设计者,我认为我们必须 怎样的居住环境,带来怎样的空间体验? 常重要的部分。我们坚信内外部空间必须完美无暇地结。思于自己所处的时代——当代世界中真实的现代感,而 Merrill Elam:我们希望居住在这四座别墅的人们能 含在一起。在中国的传统建筑中,外部景观通常是设计一非依附于过去思想的拼凑。与此间时,我们当然要尊重一够因为其独特的空间布局,灯光配置以及材料运用。拿 过程中的重要元素、特別是在建院空间的使用上。我们 过去传承下来的知识和经验,但更多应该将它视为一笔 受他们充实而丰富的日常生活。 将诸多自然因素(水、风、光和植物)融合在我们的设 巨大的财富。而不是简单的模仿。我认为整合知识最好 Stuart Silk,对于我的设计,我更加关注自然光、开 的方式是关注贯所蕴含的潜在价值,并且理解设计的水 放皇间。远景和与庭院和范围归关联。

众的城市礼理的存在才使得中国的城市如此丰富多彩。 材料在内的诸多元素都与传统的建筑相协调。它并不是 如可能住宅就希望与周围景戏相融合。而作为标志性的



力式相合植。我们希望居住其中的人们能够身心愉悦。 我们曾先的目标是提供一个舒适且方便的环境。所设计 式、灯光和景观方面要予以丰富。同时又不会因此产生 个享要点。阳光以及宏光泛人良同的方式是十分重要 to the design of the SheShan Villes. 的,因为我们希望在内部的空间之中感知自然的灵气。 所以确保好近环境的关键在于保证室内的关线变是目录 随时间和季节进行调整

Domus:Do you think your tourism experience in China is habitation. The resulting urban fabric is extraordinary. source of creation of your design conception for Zhongkoi. Stuart Silk., Absolutely! I was deeply diffected by the would memory for the design concepts." Shenshan viltas? What is your typical and special gardens of Suchaw, the grant bamboo torests near. These cities are very vibrant and full of life, forward-tooking impression and perception for Chinese contemporary city. Hangzhou and the conal towns around Shanghai. I loved and busy! There seems to be a respect for the traditional and architecture?

sites, but the Chinese gardens in Guangzhou were the - to separate the various pavilions, I made 5 trips to China most architecturally complex and introduce. In 2005 we in total each time we saw different parts of Shanghai In visited Guangzhou again, this time visiting the Garden of addition we made a number of field tries to various cities 内空间需要满足多种家庭聚会和其他活动需要——正式 the Artist, truly a moster work. Like other gardens, this including Beiling, Suchow, Hangzhou, Hong Kong and 或非正式的。私意也公共的,我希望人们在四人我们所 garden explores the complex organization of space but several of the historical canal towns around Shanghai. I 设计住宅的第一制即使现在受到物说与药情。从美学的 than expands that exploration with ideas of mutability and was very taken with the callision of very very new in contrast 角度累进,设计住宅就像作画一样。需要有空间。形 transformation of space and the consequences for cultural with the very very old in the large cities. I was also very meaning and hierarchy. On a typical day, this extraordinary taken by the historical restorations that have taken place garden is a totally pleasant place for people in the in Shangha) and Hangzhou. I anjoyed the new institutional 繁创与不适的感变。另一方面,一定的规则性可以便我 peighborhood to have lea or take a respite. Our modest—buildings in Pudong a great deal especially the Oriental Aris 们理解局通环境并不会觉得单周、乏味、它正在找得一 exposure to the Chinese gordens influenced our approach Center by Paul Andreu.

> inland. The urban transformation of Shanghai and Beijing - Shanghai, and went to Suzhou and toured the gardens is certainly unprecedented in the history of world urban. There, which were wanderful. I have also performed development. Never before have such enarmous resources architectural services in Hong Kong SAR, so am lamiliar been brought to bear in the creation of structures for human with that part of the country. That experiences, plus my

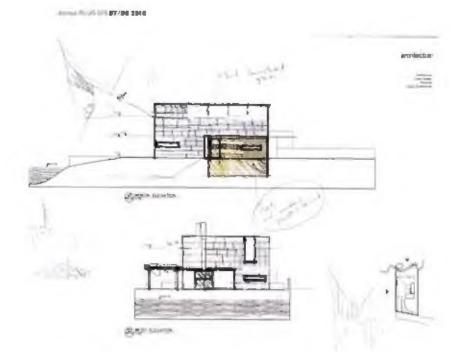
> the ancient materials of stone and terracatta used in design values and cultures, and at the same time on

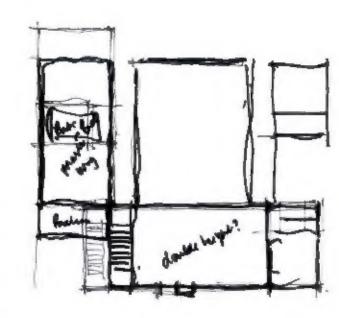
- FUR 015 87/88 2018

Scott Allen: "China is a big, beautiful country and I We have traveled from Guangzhou to Belling but not have seen only a few parts of it. I toured the area around exposure to China through books and films, formed the

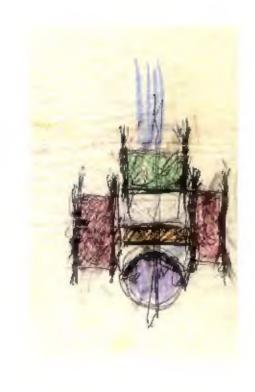
Marrill Elam; Mack Scogin and I were fortunate to travel. The making of buildings, I was very moved by the Yuyuan sugarness to explore contemporary design. I remember







-=



staying at the Four Seasons Motel in Shanghai, and on one was in China. Both of these were directly inspired by the or her heart says. On the other hand, sometimes the first side there was a new development of fall, modern buildings - character of the Chinese and your love of nature. I worked - idea just doesn' it work out, and the designer needs to be and an the other side an ancient traditional neighborhood. closely with Charles Anderson, a landscape architect from flexible and adapt the design as it gets developed, or throw If was exciting to see all that side by side. Like all modern Seattle, so that the landscape elements would flow right it out and start over if necessary. The site always plays a cities, the new architecture in China ranges from the very - into the architecture." bad to the very good.

tearned white being in China.

example, all habitable rooms facing south)

villas, what kind of elements of Chinese character and already picture what it will took like when it is completed? gracious living environment, in trying to provide sunny and nature you have adopted in your design, do you have "visions" or does the form stem from a light filled rooms and in using materials that are beautiful specific idea or vision at initiation of your design process? process of accumulating thoughts. Scatt Allen: "We were encouraged to look into the Chinese Stuart Silk; Always the latter. In the beginning we landscape so that the interior and exterior of the houses character and the love you have for the natural world. This collect information about our clients needs and study the work together. We try to use materials and forms that give started our design process, and we established the key surrounding. This process is evolutionary in nature and a comfortable scale to the people living within them. goals of a respect for nature, use of natural materials, and results into a single solution that meets all of the criteria. Domus: What is the characteristic of landscape for Zhongka. the integration of interior and exterior spaces. Interestingly, of the project. We will try to envision a metaphor that most. Sheshan Villas project in China? How do you design your one of my designs was inspired by the Chinese idea of yin occurately describes the concept yang, and has a curved wall set against a straight line. Scott Allen, "Part of the design concept is immediate," be part of it allemately?

Richard Berlman: Being in China certainly helped us which would offer a choice to people relative to the style architectures, which is differentiated motive of these understand the character of Chinese architecture and how of the residence. Some people want samething more projects? people live. In our designs, we tried to combine our own traditional, something that they understand and are Merrill Elam; it was our hope and objective to invest the knowledge and experience with that which we observed and comfortable with. Some people want something more four villas with a complex spatial experience conceptually contemporary and out of the ordinary. So there are a variety related to the Chinese garden as well as contemporary Cartainly we could not design responsibly and creatively of designs. But all designs are consistent in trying to Chinese life. without having same understanding of the autture, the connect the inside to the exterior, in trying to provide privacy. Richard Bertman: We tried to create a variety of designs character of the local architecture, the local climate, for the occupants, in trying to provide interesting vistas which would offer a choice to people relative to the style vegetation, and materials that are indigenous or at least and views, in trying to provide spatial variety within the of the residence. Some people want something more suitable to the area, building construction processes, residence, in trying to provide a comfortable and gracious traditional, something that they understand and are etc. A major influence on our design was the client's living environment, in trying to provide sunny and light fitted comfortable with. Some people want something more request that we work within the guidelines of Feng Shui. We rooms and in using materials that are beautiful and lasting. contemporary and out of the ordinary. So there are a considered this request important because in our opinion CST* a designs by to work with the landscope so that the variety of designs. But all designs are consistent in trying the requirements of Feng Shui grow out of an intrinsic interior and exterior of the houses work together. We try to to connect the inside to the exterior, in trying to provide understanding of what makes good architecture. (For use materials and forms that give a comfortable scale to privacy for the occupants, in trying to provide interesting the people living within them.

Another I called "Dragonfly", which has a roof like a and part of it takes time to develop. On the one hand, a Merrill Elam: Each villa accupies a specific site within

major role in how the design develops."

Richard Bertman: We tried to create a variety of designs - Domus: Comparing with design concept of other

visites and views, in trying to provide spatial variety within Domus:Regarding to your design for Zhangkai Sheshan Domus:When you are thinking of a new building, do you the residence, in trying to provide a comfortable and and lasting. CBT' a designs try to work with the

architecture coexisted with or blend in surrounding, and to

wing, because it reminded me of a dragonfly I saw when I designer needs to trust his intuition, and go with what his the Sheshan development. Each site has an exact

to the adjoining properties. These conditions influenced of the variegated tabric. our design for each house. The spatial complexities of Stuart Silk; There us definitely a collision between but a museum, which in more iconic, may want to contrast considerations.

building design without mimicry.

surroundings and each unique building."

exterior spaces must work together segmtessiv. In Chinese scale." architecture, the exterior landscape is also an important. Richard Bertman; No. I do not think there is a conflict. designing a house is like creating a pointing. There needs stement in design especially with the use of courtyards. We although many people do. I think there is a vitality that is to be sufficient variety in space, form, light and views incorporated elements of nature (water, wind, sun, plants) created when the old and new exist together. The issue is to keep us interested but at the same time not so much into our design to complement both the interior and exterior one of scale not style. If a modern building is placed in a variety that we are confused or uncomfortable. And on the

Domus:Do you think there is collision and conflict between that the elements that comprise it. Cits massing and our surroundings but not so much that we are bared. It is of two aspects?

room for new development. While this has been important was done in the past. So why try to copy. What we as is bright and cheery and allowing the quality of light to and necessary at some point it is smart to relain enough architects often try to do is abstract the qualities of the change over time and over seasons is critical in ensuring a traditional labric so that people can appreciate their roots traditional architecture and reinvent those qualities in a pleasing environment.

configuration and a particular relationship to water and and history. Chinese cities will be richer for the complexity contemporary way, it also depends on the building type. For

the Chinese garden were never for from our thoughts and regional culture and modernism. It is the same in the west. With its surroundings Modernism begins from an artithetically different set of Domus: Tapping into inhabitant angle, what kind of Steart Silk. The landscapes tell their own stories in each premises than regional Chinese architecture. To try to blend environment do you attempt to create for your inhabitant, of these houses. In that way they are independent from the is folly. One can only be sensitive to scale and materials, and what kind of spatial experience you will bring to them? architecture but at the same time they complement the Architectural gestures that recall ancient forms only result. Merrill Elam, it is our hope that the inhabitants of each in "kitsch"

the flat nature of the site, the neurness of the water to always been a cross-current between traditional thinking space, light, materiality and contextual situation of their each site, the richness of the landscaping, and the distant and more progressive thinking C1 see the way prohitecture from a visid to Sheshan hill. Each design related strongly to the has evalved as a manifestation of that. As designers, I Stuart Silk. For me my designs are always focused on water's edge, and for each home we oriented a major believe we need to be true to our own time. C modern in natural light, openness, views and connection to a countward view to the distant hilltop. The alient gave us a list of the true sense of that word C rather than alinging to a parden. preferred planting materials, which we incorporated into postiche of ideas from the past. But at the same time. Richard Bertman We try to design homes that meet the life. the garden designs. Landscape Architect Charles Anderson of course we need to respect the body of knowledge that styles of the people living there. We want people to have and I worked closely to create gardens that would make the past gives ue, I think of that as a great gift, but not the amenities they want and need. Our first requirement wonderful outdoor areas and bland seamlessly into both the samething to merely copy. I think the best way to integrate is to provide an environment that is comfortable and that knowledge is to look at the underlying values they convenient. Spaces need to be designed for many different Richard Berlman; The landscape was a very important embody and understand the limeless elements of design C kinds of gatherings and events. C both formal and part of our house designs. We believe that the interior and for example classic senses of proportion, materiality, and informal, both private and public. We want people entering

traditional context it needs to relate to the old by ensuring other hand sufficient order so that we can comprehend regional culture and modernium, how to balance relations materials, relate and are sympathetic to the traditional finding the correct balance. Sunlight and how sunlight architecture. It should not imitate the old that only detracts enters the house is most important since everything is Marrill Elams in China much has been "erased" to make and takes away from the old. We can' 1 do as well what perceived within that framework. So ensuring the house

example a residence may want to fit with its surroundings,

of the four Sheshan Villas that we designed will enjoy an Scott Allen: "The main characteristics of the Villas are Scott Allen: The idea of collision is interesting. There has enriched day to day life because of the unique qualities of

our houses to feel welcome and happy. Aesthetically